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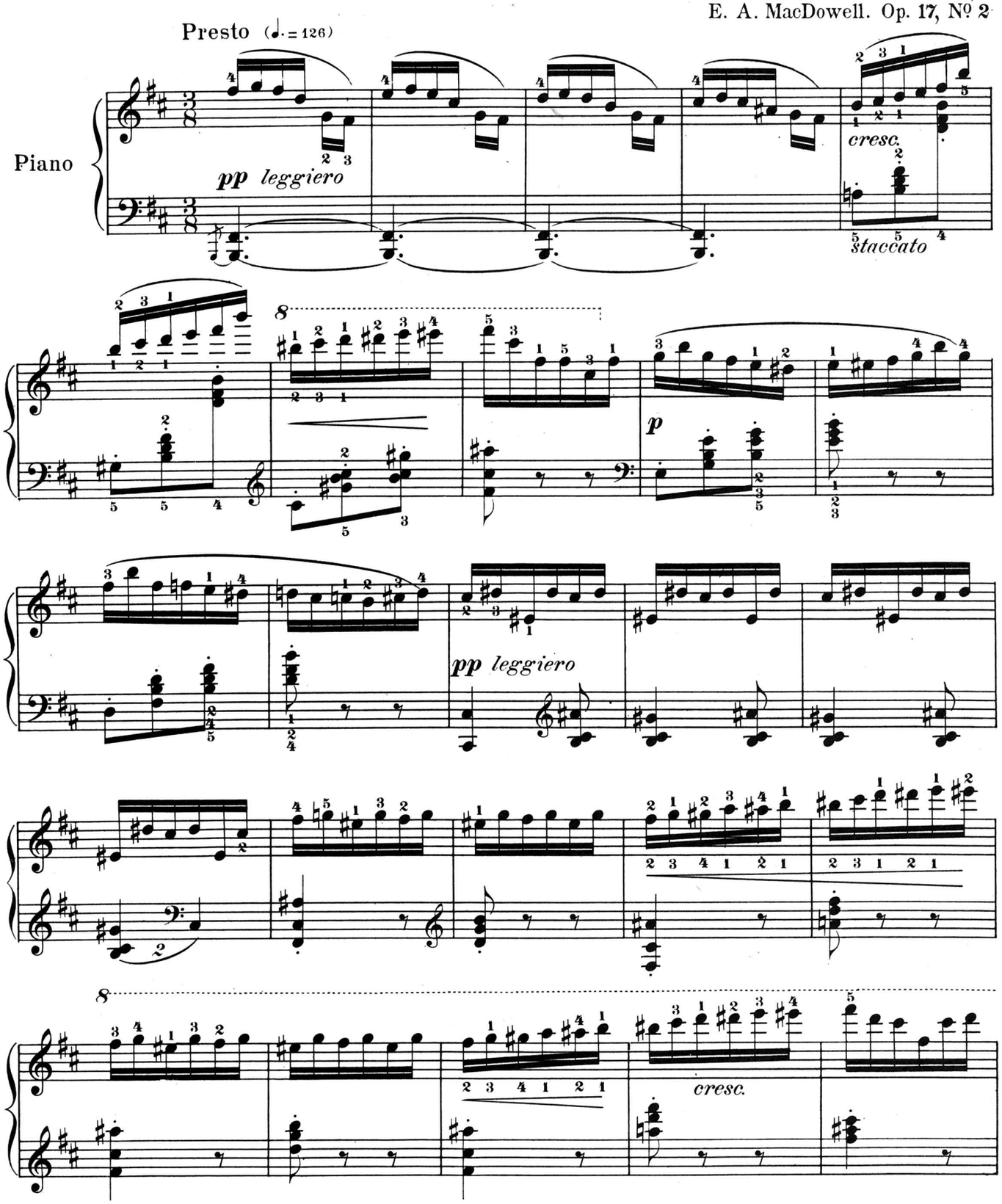
Witches' Dance
Hexentanz

E. A. MacDowell. Op. 17, No. 2



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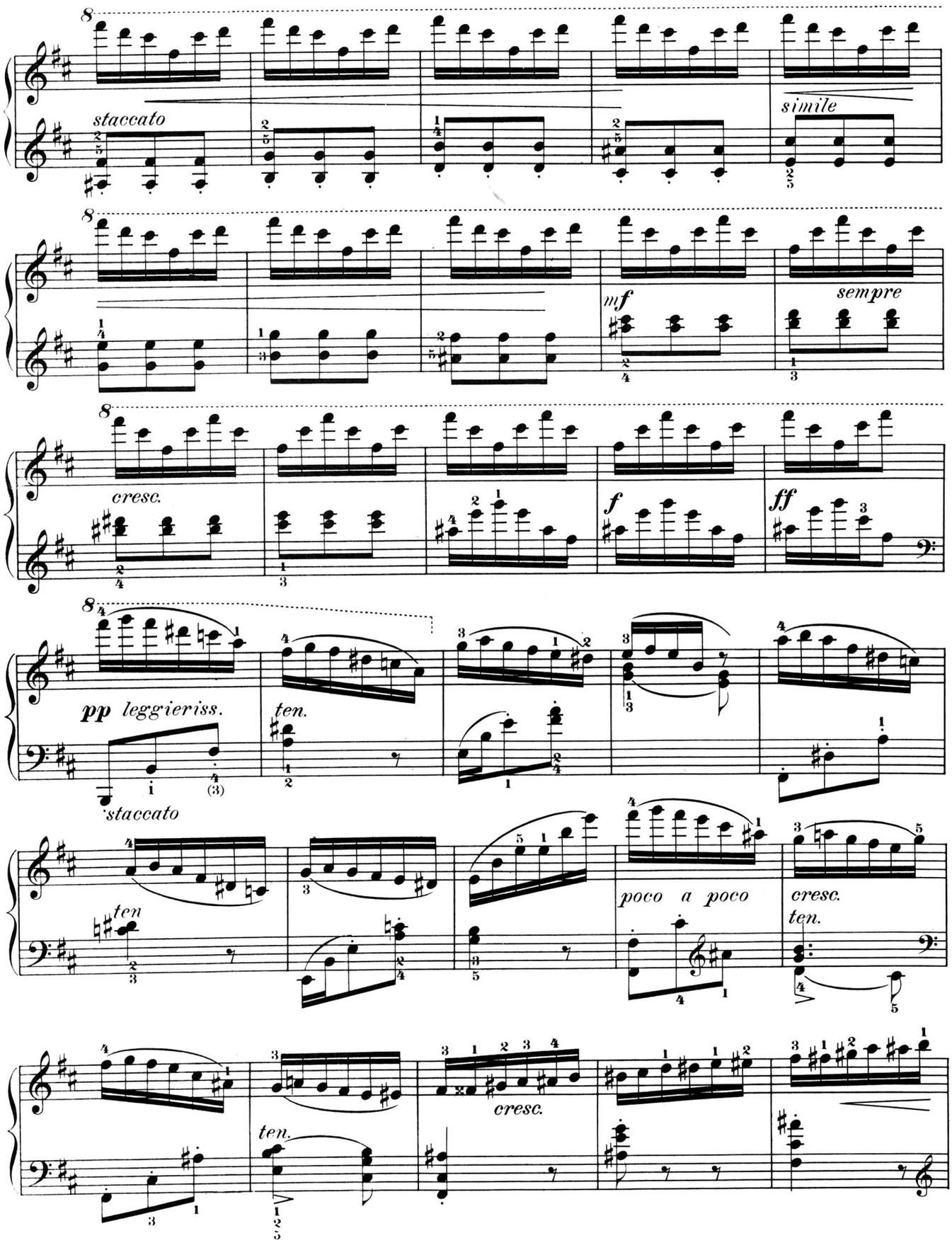
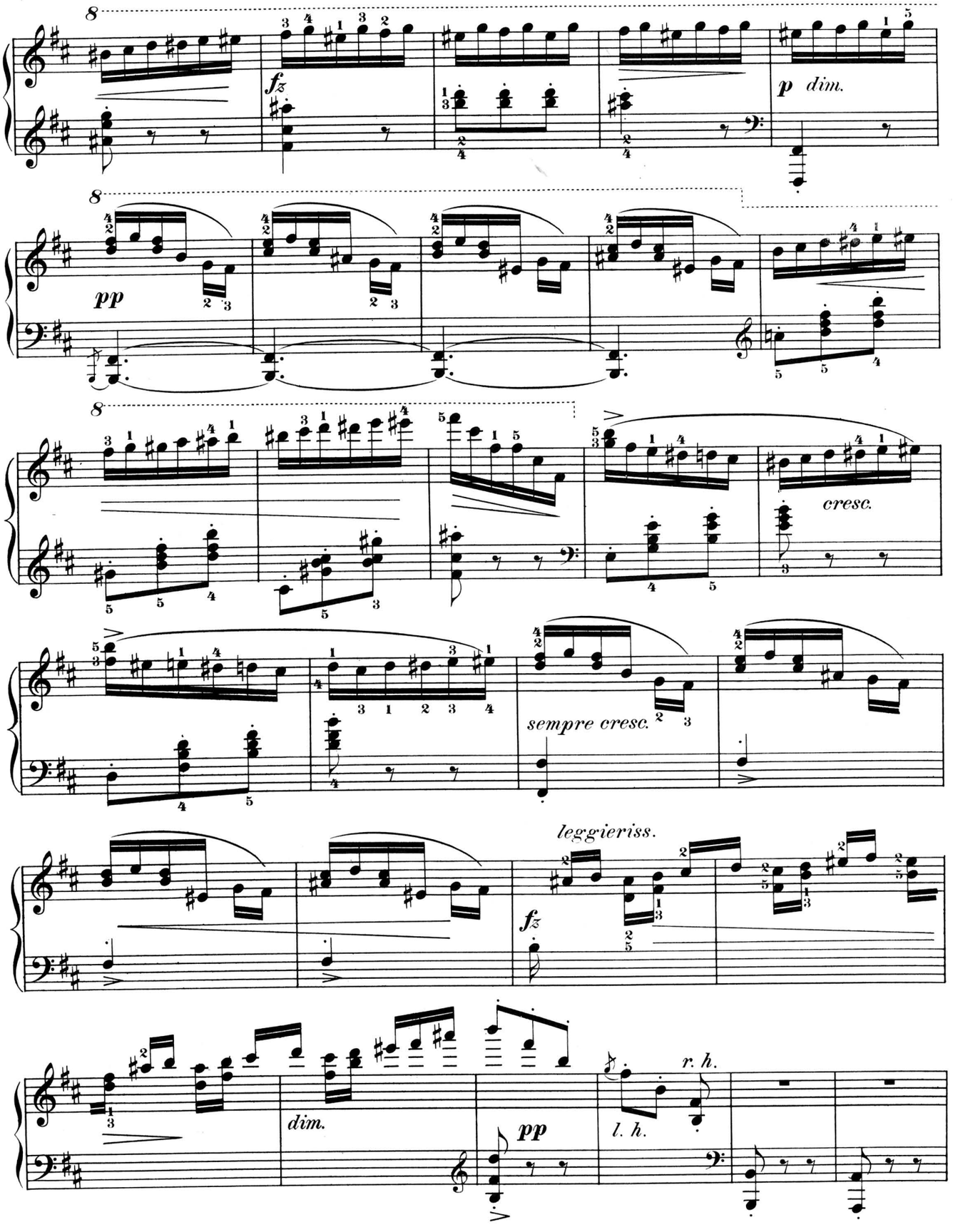
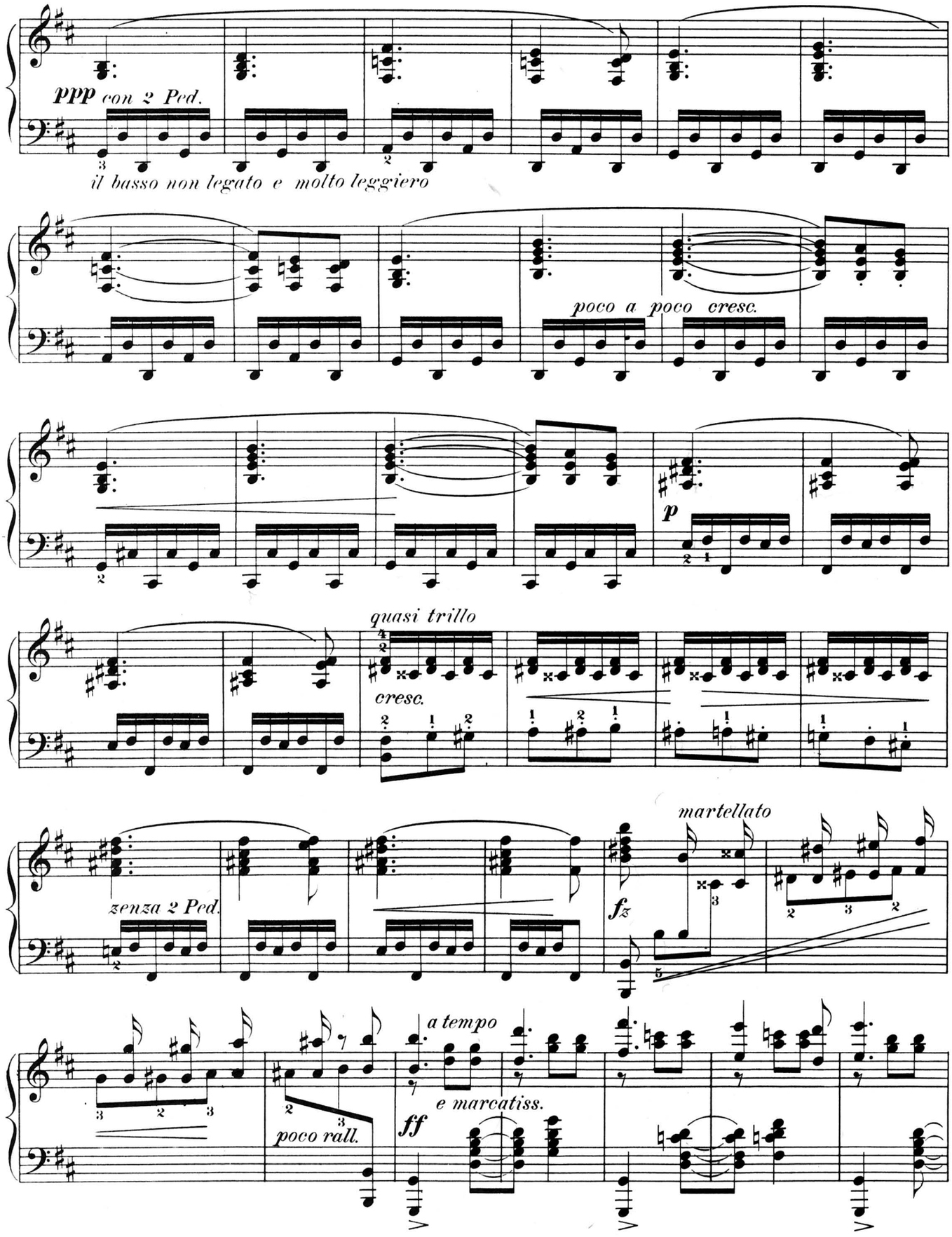
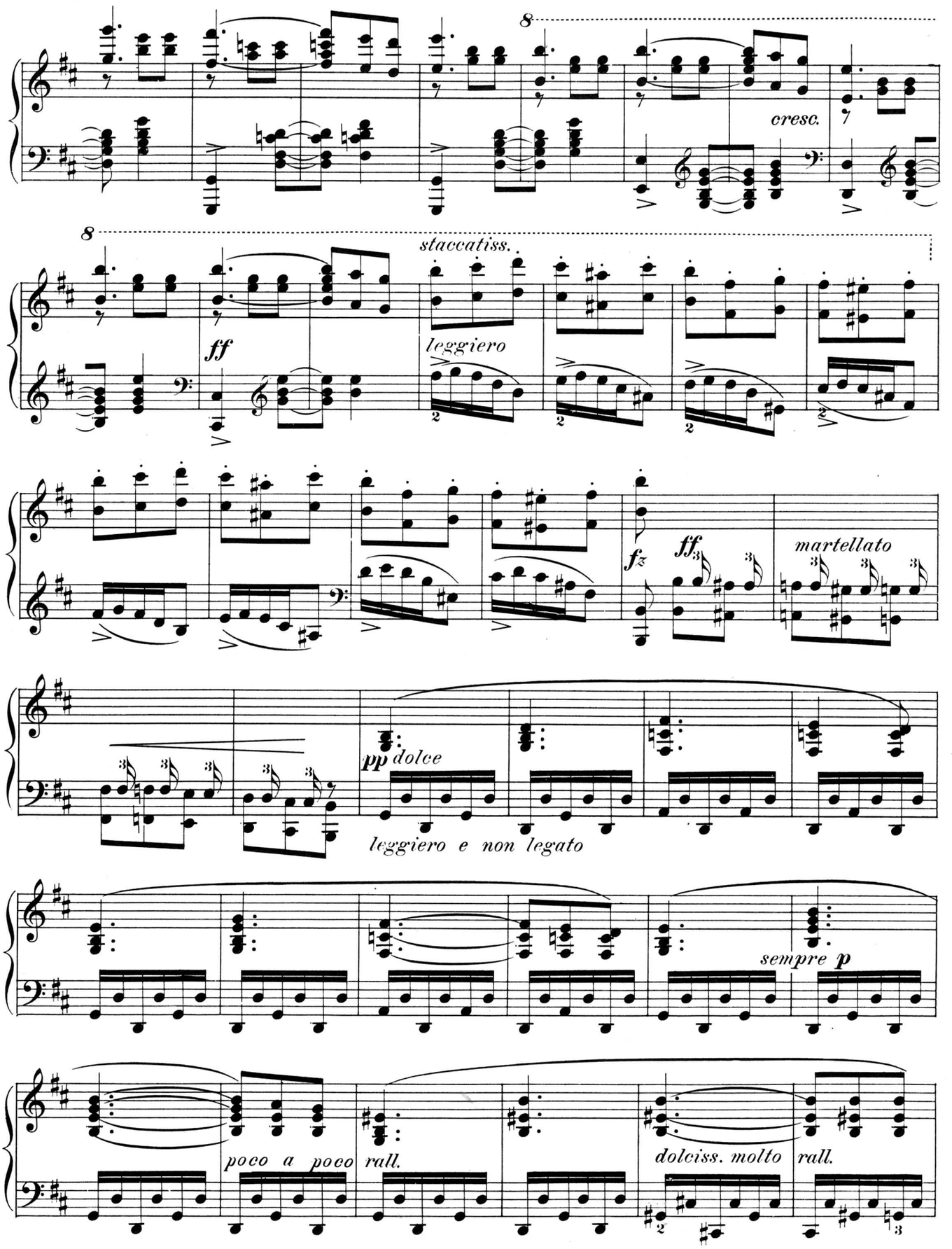
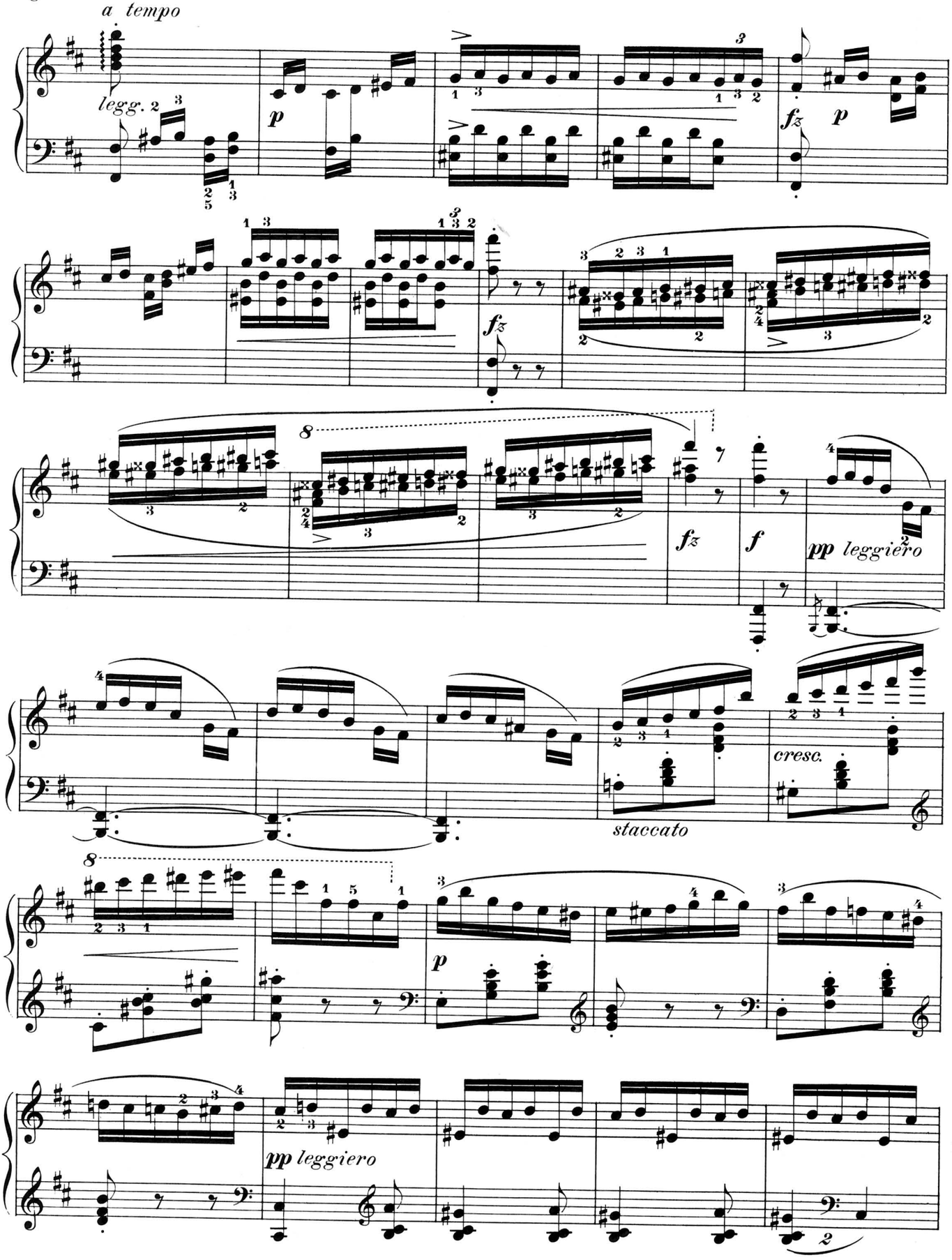
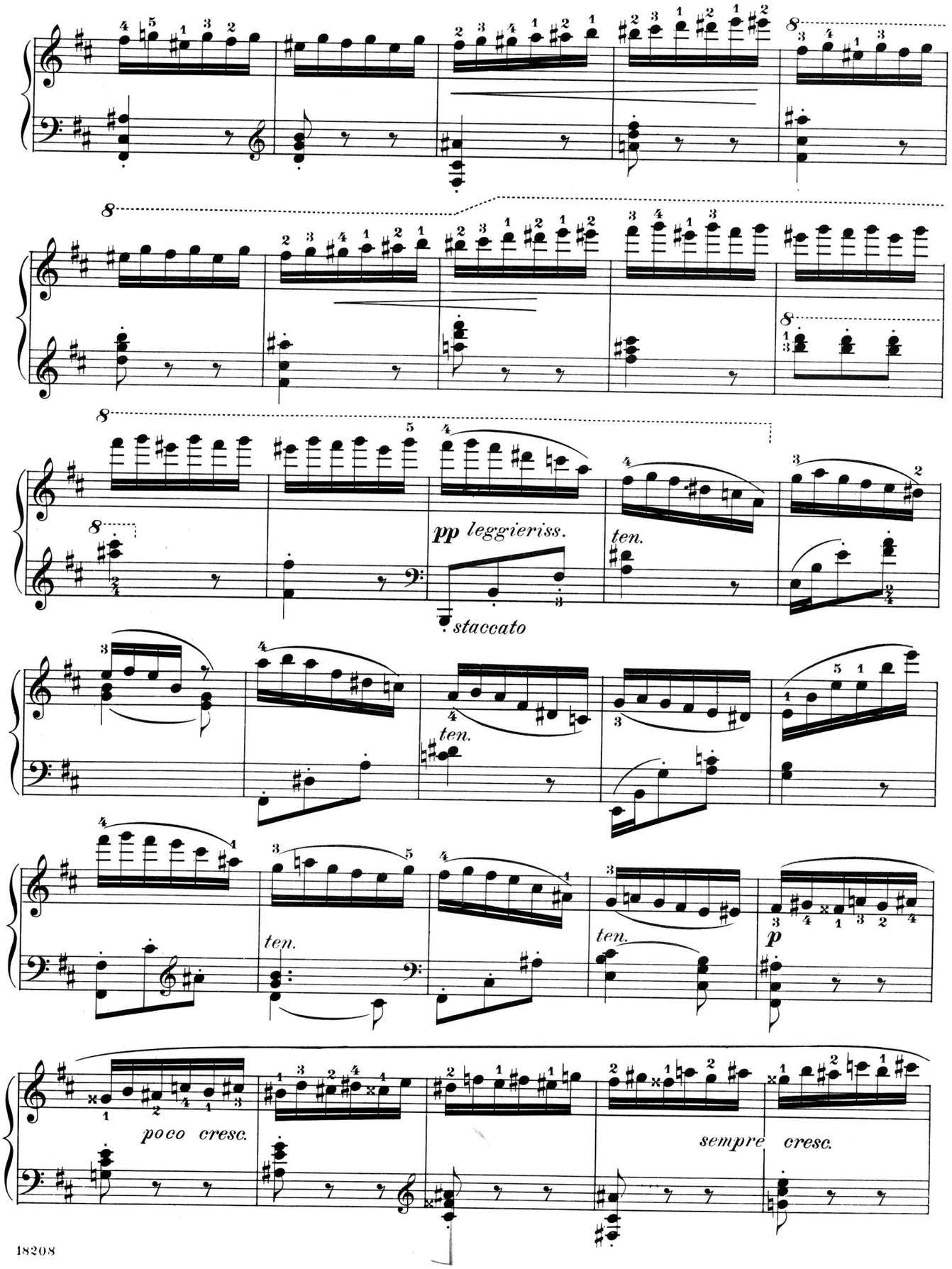

staccato
simile
mf
sempre
cresc.
f
ff
pp leggieriss.
ten.
staccato
ten
poco a poco
cresc.
ten.
ten.
cresc.


fz
p dim.
pp
cresc.
sempre cresc.
leggieriss.
fz
dim.
pp
l. h.
r. h.


ppp con 2 Ped.
il basso non legato e molto leggiero
poco a poco cresc.
p
quasi trillo
cresc.
zenza 2 Ped.
martellato
fz
a tempo
e marcatiss.
ff
poco rall.


8
cresc.
8
staccatiss.
ff
leggiero
martellato
fz
ff
pp dolce
leggiero e non legato
sempre p
poco a poco
rall.
dolciss. molto
rall.


a tempo
legg.
p
fz
p
fz
fz
f
pp leggiero
cresc.
staccato
p
pp leggiero

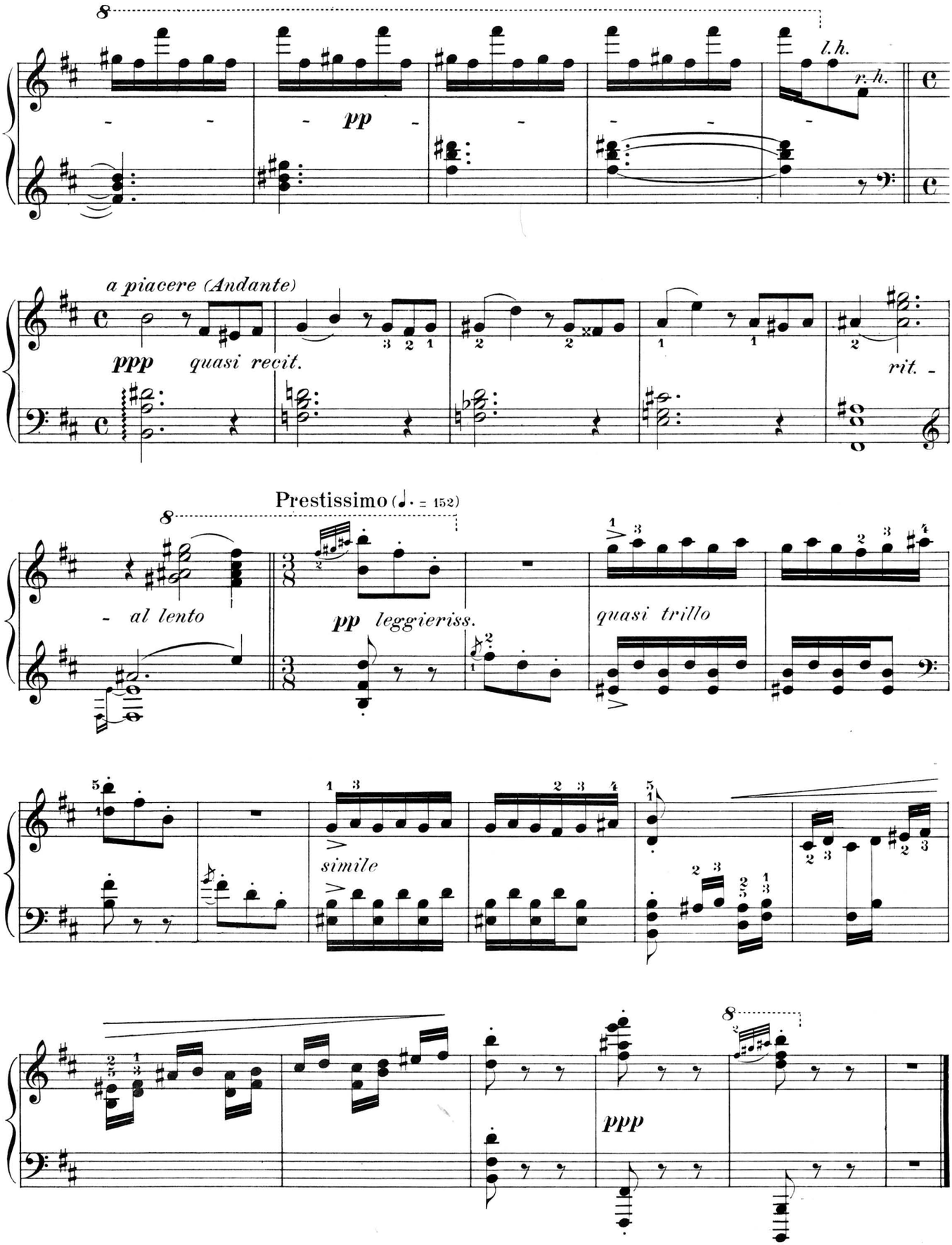

pp leggieriss.
staccato
ten.
ten.
ten.
ten.
p
poco cresc.
sempre cresc.

f

poco rall.

dolciss.

poco a poco dimin.


8
l.h.
r.h.
pp
a piacere (Andante)
ppp
quasi recit.
rit.
Prestissimo (♩. = 152)
8
- al lento
pp leggieriss.
quasi trillo
simile
8
ppp

The MACDOWELL COLONY

EDWARD MACDOWELL contributed to American life in two ways: through his music during his lifetime, and, posthumously, through the MACDOWELL COLONY which he conceived and inspired. His music, like no other American music of its time, retains its vitality, its native color, its evocative charm. The Colony at Peterborough, New Hampshire, spreading out from the farm which he loved and where he is buried, has become a national institution, performing quietly and effectively an essential function in the spiritual life of the American people.

It was MacDowell's dream that creative workers in the arts should be given the opportunity to enjoy the conditions for work which he had found in his log-cabin in the Peterborough woods. In the turmoil and rush of American life, its absorption in material ends, its indifference to the needs of the artist, some haven must be established, he said, where workers in the arts might find, for a part of the year, at least, a respite from tumult and the arrogant domination of material values.

The MACDOWELL COLONY achieves wholly what MacDowell's imagination projected. On a farm, which has grown to six hundred acres, some fifty or sixty men and women, twenty-five or so at a time—musicians, poets, playwrights, novelists, painters, sculptors, etchers—find every summer a refuge from the noise, the heat and the interruptions of city life. Each has his studio in the woods, secluded from every other; his luncheon is left at his door; social calls are taboo until the afternoon. In the evenings he has the stimulation of contact with workers not only in his own art but in every field in which the creative imagination finds expression.

The fruits of this effort to give the artist ideal working conditions have fully justified MacDowell's vision and the tireless effort of his widow and of devoted friends to give that vision shape and permanence. It has been said that the Colony added twenty years to the life of Edwin Arlington Robinson, its most productive years. In one season, three Pulitzer prize works were written there—Du Bose Heywards' "Porgy", Thornton Wilder's "The Bridge of San Luis Rey" and Robinson's "Tristram". The roll of the colonists during the past quarter century is, with few exceptions, the roll of the outstanding figures of American art, music and literature.

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Contributions may be sent to Henry B. Nevins, Treasurer, Edward MacDowell Association, City Island, New York.

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